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MORAN, POMPHRY

OCTOBER, 1954

Impact of Government on Architecture

Chapter Meetings and Programs

Architectural Education

Fellowships

Louis Sullivan in 1917-1918

Trade Unionism for Architects in England

Honors • Necrology • Books

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*By Nathaniel Cannistraro, Sales Manager
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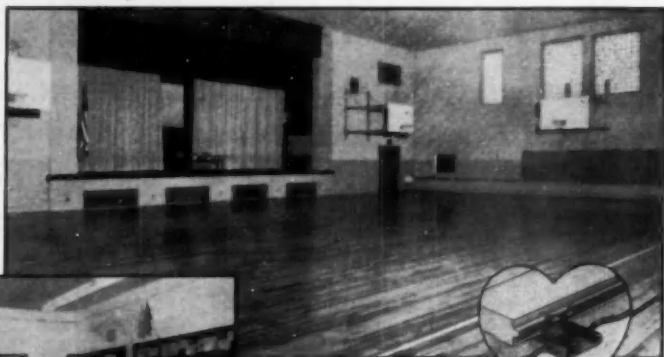
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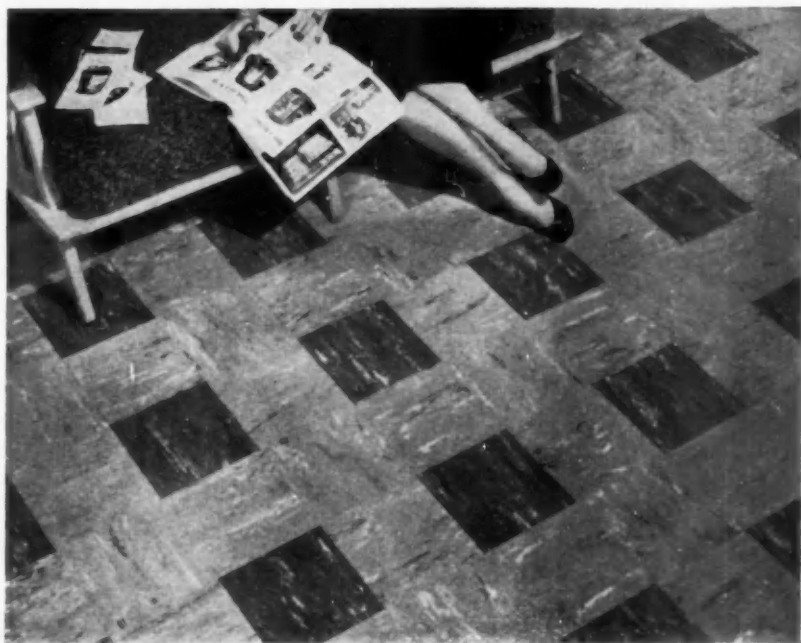
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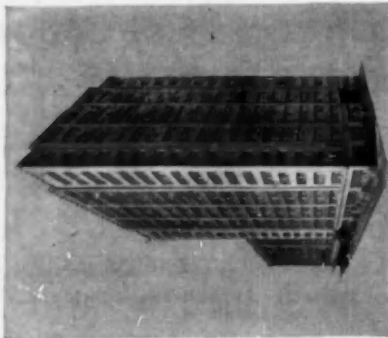
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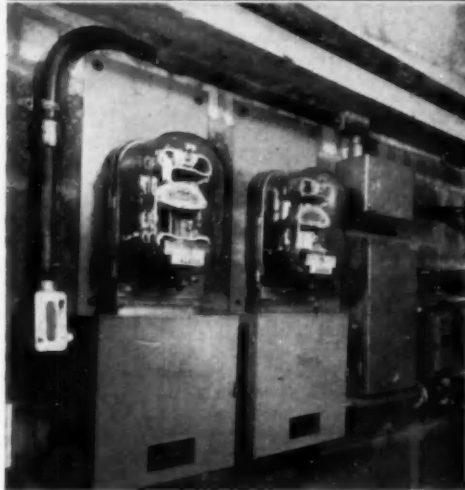
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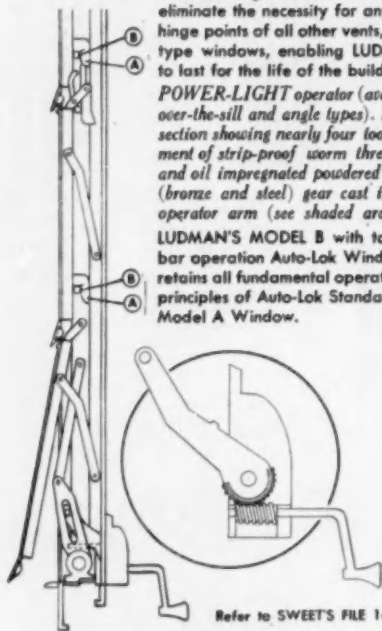


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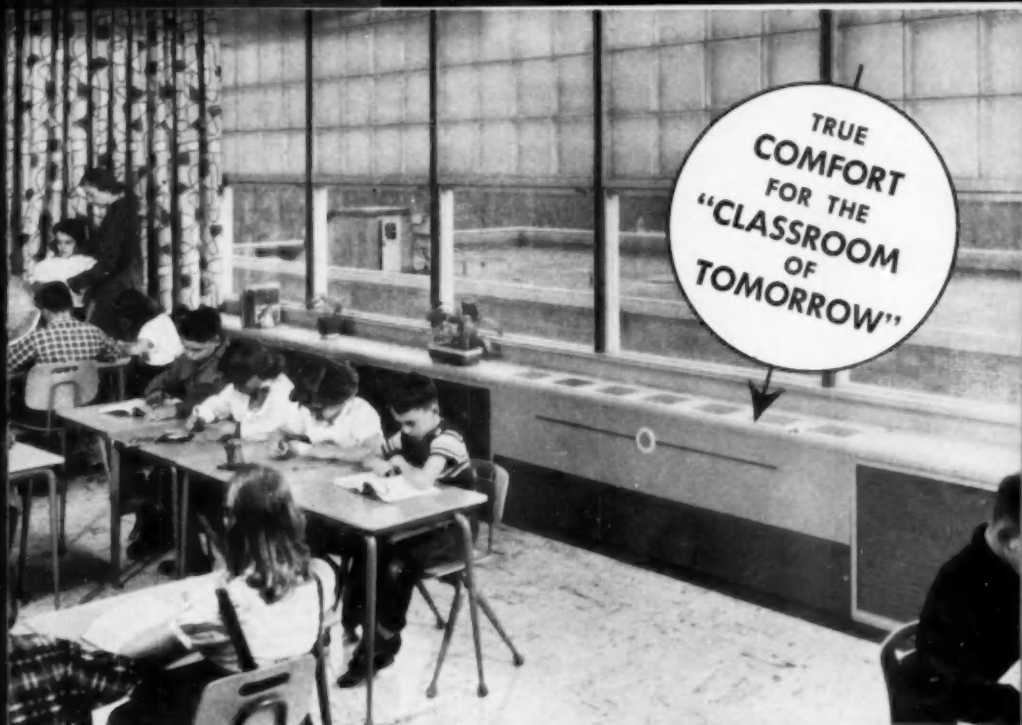
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The Impact of Government on Architecture in the United States

By Miles L. Colean, F.A.I.A.

An address before the 86th Annual Convention of The American
Institute of Architects, Boston, Mass., June 16, 1954

THE MILDEST WORD I can think of to describe the impact of government on architecture in this country is pervasive. It would be a rare case indeed where an architect could say that the hand of government had not touched him at some point in the evolution of his project. For the free soul that he likes to consider himself, the architect's freedom of action is probably more limited by government than that of any other participant in our economic, social, or esthetic life.

The impact of government is so broad and various that a detailed description of its manifestations would take more time than is possible here. I shall only mention the most important areas of impact and then try to suggest what architects may do about them.

First, we have the wide and often rugged field of state and local regulation as embodied in building

codes, zoning codes, sanitary codes, fire regulations, planning and subdivision regulations, housing codes, and the like. These by no means cover the whole range of local government impact. I could go on to mention what the law has to say on numerous other matters related to design and building, such as responsibility toward abutting property, ingress and egress, use of streets during construction, etc., etc.

Nearly every detail of design and specification may be affected by one or the other of these governmental impacts. The more central the location and the more complex the structure, the more numerous will be the occasions on which government peers critically over the drafting-board or inserts its views during the progress of the work. Today, even when building in rural locations, the architect is likely to be concerned at least with state

sanitary and safety regulations and may also find county building and zoning laws to contend with. As a designer, his relationship with government is intimate; and, however uncomfortable, it is inescapable.



The second distinct way in which government has influence on the architect is as an employer. Every type of governing body puts up buildings—county commissioners, school boards, sanitary districts, municipalities, state governments, and the federal government. Most of them find it necessary to employ architects. But the method and terms of employment and the degree of control exercised over the design may differ greatly—all with a widely varying result on the architect's performance and ability to perform. Of course, if an architect does not want to work for governmental agencies, he does not have to—that is, up to the present time, he doesn't have to. Nevertheless, if he excludes them from his clientele, he cuts himself off from perhaps a third of the total opportunities.

The third main area of impact, though perhaps less direct than the other two I have mentioned, has

no less bearing on his work. It may even largely determine whether he works or not. I refer to government's intrusions into the field of building finance. This may be as remote as the broad influence on the availability of credit as determined by the policies of the Treasury and the Federal Reserve Board. It may be as passive as the restrictions that states impose on lending institutions as to their mortgage investments. Or it may take the character of the more positive influences that are exercised by federal agencies that insure or guarantee mortgage loans.

The trend, moreover, is constantly toward a wider and wider range of governmental influence. Forty years ago, for example, there was little or no need to check with local government as to the propriety of the location or the "envelope" of the structure the architect had in mind. Yet today the zoning ordinance is one of the principal dictators of the design of urban buildings. Twenty-five years ago, the idea that the federal government would tell an architect how and how not to design a house for a private client would have been inconceivable. Yet now, through FHA and the Veterans Administration, its mandates are

as comprehensive and compelling as those of the local building ordinance. In the past, except for a brief time during the first World War, government's role as employer or client was pretty well limited to public buildings, usually of a monumental character, schools, a limited number of other institutional structures, and an occasional military or naval installation. Today, there is no type of structure—apartment building, factory, warehouse, or what have you—that some branch or agency of government is not empowered to build.

The effects of these impacts are as diverse as the impacts themselves are numerous. Some are plainly essential to the protection of public health and safety and the proper regard for the rights of others. Some are apparently superfluous. Some of the essential ones may become perverted, archaic, or unnecessarily burdensome in practice. Some influences may be stimulative. Some are inhibitive. One agency may be what the profession would term a "good" client, another a "bad" one. An agency intended to provide incentives for better building may become one that creates obstacles to the full exercise of professional skill. And so it goes.

This is the environment in which

the architect operates. It is not possible to make any simple judgment of the effect on either the architect or architecture. The effect, as we note, is variable—favorable, unfavorable, or neutral—toward the expression of creative talent. Instead of attempting to make a general evaluation of the impacts as I have described them, I believe it more important to consider the ways in which the government influence may help or hinder the advancement of the profession and, in turn, to discover how to influence government so that its inescapable impacts may be as benign as possible.



Take the vast area of building regulation. There can be little argument as to the essentiality of this type of control. When people live closely together, they must establish rules providing mutual protection. That is the essential and only real justification for building, zoning, and planning regulations. Obviously these regulations will restrict the designer. But he has no proper gripe, if the codes are doing only what they are justified in doing and are doing it in an expert and intelligent way.

The problem of building codes

makes a long as well as a very old story. I shall not go into it here, for I am sure that most of you are as familiar with it, if not more so, than I am. All I care to say is that, recognizing the necessity for governmental concern with the standards of land use and construction, architects have a peculiar responsibility to do their utmost to see that that concern is expressed in regulations that serve the public purpose as effectively, economically, and honestly as possible.

Since architects have nothing to sell nor any special interest to serve except good design, they are in the best position of any of the participants in construction activity to see that codes are kept free of excessive requirements and abuses that hinder technological progress, or add unnecessarily to the cost of buildings, or needlessly hamper the freedom of the designer. In devoting themselves to these objectives, architects may serve their fellow citizens *generally* in exactly the same way that they serve their clients individually. There is no more appropriate type of civic service for them to engage in. While it may be too much to claim that the impact of government in its regulatory aspects will be wise or unwise to the extent that architects

collectively make their own impact felt, I suspect that the statement is not far off the mark.



The second area of impact I have named is that in which government appears as employer or client. Just as it is impossible to pass a blanket judgment on the excellence, or lack of it, of building regulations, so is it impossible to generalize about government as a client.

I take it that a "good" client is one who allows the architect to participate in the formulation of the program and who then gives him generous scope in interpreting it in terms of space, appearance and materials. From the evidence of many satisfactory public buildings, there are numerous cases in which government must have been a good client.

By and large there are probably as great variations among government officials as clients as there are among private individuals. Government, however, often has opportunity to be a uniquely good client, and I want to cite one instance where this has been so. I refer to an Honorary Member of The Institute, Commissioner W. E. Reynolds of the Public Build-

ings Service, who is retiring this month after many years of devoted work. As embodied in Bert Reynolds, government has been a good client, and his example may be held up for others to emulate.

With him the essential independence of the architect was always recognized, whether employed on a salary or fee basis. A cooperative open-mindedness toward the evolution of modern design prevailed with him. He was not only sympathetic toward technological development; he also inspired and assisted it, using his office and the buildings under his management as an experience and testing laboratory for the benefit of the whole building industry.

I hope we shall look upon his like many times again, for, if there were more Bert Reynoldses about, the sterility and commonplaceness of much official architecture would be avoided. The difficulty generally comes when a government agency, be it local, state, or federal, determines to engage in the practice of architecture and to carry out its projects with designs made by its own employees. Where this type of operation is *exclusively* pursued, the result is almost certain to be *monotony* piled on *banality*. While the self-interest of The

American Institute of Architects is clear in its opposition to bureau architecture, this is a case where self-interest unassailably coincides with not only the general public interest but also the best interest of the contracting agency itself. The Institute deserves acclaim for its stand and broad support in its efforts.



The third great area of governmental impact on architecture is through the credit operation. Where government makes loans or insures or guarantees real-estate mortgages, it may exercise fully as great an influence over the characteristics of construction as when it appears as a client. There is, however, one significant difference. As a *client*, government's dictates relate to the things *it* wants in a building to be used by *it* for its own specified purposes. As a *lender* or *insurer* of *private borrowers*, its mandate determines the way structures are designed and built for private families. In the first instance, the limits to the exercise of authority may properly be as broad as those in any relationship between client and architect. In the second, a line must be drawn between an exercise of authority necessary

to assure that the security for the loan is of good quality and one that impinges upon the privileges of the designer and owner to express *their own* preferences.

This line has never been satisfactorily drawn; and, in the interests of fairness, it must be said that it is not an easy one to draw satisfactorily. When agencies like FHA and the Veterans Administration impose minimum property standards and construction requirements, they are, to a considerable extent, dealing in the same general area as local code authorities. Their concern with safety and sanitation is similar, their interest in durability is probably greater; but in all of these cases, determinations may be made with considerable objectivity on the basis of engineering knowledge. Argument on such questions, as it is where building code provisions are involved, may be limited to the range of what constitutes an adequate engineering minimum.

When, however, the agencies go beyond the area to which engineering principles may be applied to deal with the internal arrangements of dwellings, the scope of their influence is not only much broadened but it also reaches into a realm where personal preference

intrudes and where principles are not always objectively determinable nor readily agreed upon. When the government moves further to enforce its judgments on design—that is to say on form and appearance—it has sailed off into the great blue yonder, where judgments are subjective and principles a matter of interminable disputation.



The attitude of the agencies in these matters is this: First, they must establish minimum construction requirements to assure that the property will last out the amortization period with a low maintenance cost, and to this end they may have to go beyond the requirements of the local codes. Second, so the argument goes, they must exercise control over the general design and arrangement in order to assure marketability in case the owner should default and the property go to foreclosure and resale.

With the first point of view, there can be no serious quarrel so long as the requirements represent sound engineering practice. As with building codes, however, the trouble is that sometimes the requirements either are initially out-of-date, or become so, and hamper

technological progress. Many instances of this sort could be given. With the second point of view, architects have a serious contention. The esthetic judgments of appraisers are likely to be determined by personal preference. This kind of bias may be serious enough in negotiating a conventional loan with a private lender, but there is always the possibility of finding another lender with a more compatible bias. When, however, the appraiser is a government official, there may be no recourse from his bias.

The consequence is that the builder and designer, to save themselves financial loss, tend to offer what they have found that the FHA or the VA will readily accept, and the characterless products of this practice are everywhere present. It has been only through the stubborn determination of a few architects and builders, and their professional and trade organizations, that the dead hands of these agencies have been lifted from contemporary design to the extent that FHA itself has recently claimed credit for progressiveness. It will, nevertheless, take continued effort to make sure that the inherent conservatism of government does not again revert to

the rigidities of dogma. If I were to make a suggestion for increasing the burden of the already well-laden staff of The Institute, it would be that, with pride in what has been accomplished, it keep eternally at this task.

The situation with public housing combines a number of the relationships I have discussed. Here we have one variety of government—the local government—as the client and another—the federal government—as lender and subsidizer, and both full of ideas of what people ought to have and what architects ought to do. To say that the results are often depressing is, I am sure most of you will agree, an understatement. Here again official *rigidity* has sometimes yielded to professional *intractability*, to the general advantage. It would be better all around if this happened more frequently.

I am sanguine enough to believe that all problems have solutions, and that a sufficient quantity of patience, fortitude, and stubborn aggressiveness can bring them about. I believe, therefore, that the problems raised by the impacts of government on architecture can be solved, if these qualities are ex-

hibited in good measure. Perhaps the most important thing to keep in mind when you deal with government is that you are not dealing with any mystical entity but with men, usually quite ordinary, well disposed men, clothed with authority to do a job, desirous of doing their job with a minimum of effort and friction, and usually determined above all else to play it safe. I do not say this disparagingly, since, at best, this minimum of effort is apt to be so high that the desire to limit it is readily understandable, while the vulnerability of the public official is so

great as to excuse the recourse to protective coloration.

Nevertheless, these attitudes must be coped with. That is why constant alertness and unremitting persistence are vital in dealing with government. That is why the old adage that the creaking wheel gets the grease and the nuzzling shoat gets the tugs have direct bearing on relations with government. That is why, in your individual capacities, through your local chapters and associations, and through The Institute, it is necessary unblushingly to develop a high and everlasting nuisance value.

Fellowships

By Alexander C. Robinson, III, F.A.I.A.

MEMBER OF THE INSTITUTE'S JURY OF FELLOWS

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The Ohio Architect

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The Institute recognizes several fields in which this award may be given, such as Design; Science of Construction; Literature; Education; Service to The Institute; and Public Service. A member may

OCTOBER, 1954

be advanced to Fellowship in any one or in several of these categories. The qualifications of the candidate in any of these fields must be outstanding; the proposers of a candidate must be factual and detailed in their statements and recommendations, for it is important that the Jury of Fellows have unquestionable reasons for bestowing this honor. Not only must the candidate have achieved success in any of these fields, but his standing in the community in which he practises, his integrity and his relationships with his fellow practitioners must be above reproach.

A Fellow of The AIA should in all respects be an example and inspiration professionally and personally to all with whom he comes in contact. Understanding that the Jury of Fellows relies almost entirely on the proposers of a candidate for this information should emphasize the responsibility assumed in preparing the necessary nomination papers. The Institute has available in Document No. 9, "Principles Underlying The Bestowal of Fellowships" and in further Instructions issued by the Jury of Fellows, all the necessary requirements for nomination. It is earnestly hoped by the Jury that the material for exhibits and all

data for each candidate be prepared by his confreres and not by the candidate himself. Ideally a member should not know until the Fellowship has been bestowed that he is under consideration, although this may be impossible in many cases.



It is not enough that a candidate for Fellowship has designed acceptable buildings to be recognized in the field of "Design"; he must have done outstanding work, taking into consideration his community and the section of the country in which he practises. It is obvious that designs in one part of the country cannot be the criteria for another part. An architect may be struggling against local conditions, and have achieved remarkable success just because of those very conditions.

Other fields of award in which requirements for advancement to Fellowship are not always understood are "Service to The Institute" and "Public Service." The mere holding of offices or serving on committees in The Institute, whether at the national or chapter levels, no matter how numerous or continuous, does not qualify a member for Fellowship. He must

have contributed some signal or outstanding work while holding these positions; something which has advanced the profession of architecture either nationally or in his own community. Similarly "Public Service" requires exceptional contributions in this field. These two categories are most frequently passed over by the Jury because of a misunderstanding on the part of the sponsors of these two kinds of service.

In the field of "Education" and "Literature" the same standards are necessary. A long teaching career, unless it is filled with noteworthy influence on students and the public, is not sufficient for recognition in "Education." Neither are a series of articles or publications, no matter how numerous, sufficient evidence to warrant inclusion in the field of "Literature," unless they have literary distinction or have achieved, through their content or purpose, a recognized effect on the public.

Fellowship in The Institute must more and more become a reward for excellence and not perseverance alone. The Jury strives to make this a fact. There may

have been errors in the appraisal of achievement, for no Jury is infallible, but they work with open minds and energy devoted to this task, completely insulated from all forms of pressure.

A candidate and his proposers should not be disturbed by the fact that he is not advanced to Fellowship the first or second year his application has been before the Jury. With the great number of nominations that now come before the Jury, it is obviously impossible to act favorably on all deserving candidates in any one year, and an application goes without prejudice to succeeding years to be reconsidered.



With the creation of the College of Fellows, not only does a Fellow stand for his achievement in his community and chapter, but as a member of this group composed of men who have won distinction, his counsel and advice will be sought in the affairs of The Institute. Fellowship not only confers an honor on the recipient but it becomes a continuing obligation to him for example and service to the profession as a whole, and the nation in which we live.

The Philosophy of Conduct

By Glenn Stanton, F.A.I.A.

Excerpts from address by a past-president of The Institute, on the occasion of the presentation of the charter to the North Dakota Chapter, A.I.A., April 26, 1954

THE ESTABLISHMENT of a new Chapter is a time for pause to consider, and perhaps to re-evaluate, our objectives. As architects we are concerned with many things, besides the philosophy of design and service to our state and community. One facet of great importance is our relationship to one another professionally.

As a nation we are great organizers, and as living becomes more complex we tend to increase our organized groups until presently the little town without its weekly luncheon meetings is a village indeed. When three or more Americans gather for a serious purpose the first objective seems to be the writing of a constitution and bylaws with extended rules. As the company grows larger and the society takes on dignity with increasing years, its membership becomes more complex, so more rules are written and neatly printed and composed in chaste chapter and verse. These generally include standards of conduct and behavior.

Too often we take refuge in this

bulwark of bylaws and we sometimes wrap them about us as protection, whether we be complainants or defendants. Jack Spratt, President of The Producers' Council, lately wrote, "We soon feel that these codes are pegs upon which to hang our troubles, but to those who really understand them and have worked with them they are essential and meaningful."

Our own AIA code of ethics is set forth in a document which has seen considerable and almost constant change and revision. This is as it should be, for while its foundation continues fundamentally as it has throughout the years, all is not fixed and rigid, details are changed to meet changing times and practices. This important Document 330 is, in fact, under current consideration at this moment.

The first page of the present printing bears the seal of The Institute with the heading, "Obligations of Good Practice." The intent of the phrases covering that subject are hardly debatable; it is

rather self-evident that each one makes sense in a sound professional practice. Should the spirit of these articles be observed, it is not likely that many of our confreres will violate the second part of the Document, our "Mandatory Rules of The Institute." Observing these ten or fifteen commandments is simply good business. They have not been contrived by our committees or adopted by our membership in convention assembled to limit our liberties, but are intended as obvious and natural agreements for the guidance of those who would benefit by our organization. Their pattern has been found worth following by other groups; they are forthright, and contribute in no small way to our program of public relations, our understandings with our clients and with one another.

These are not difficult and frustrating obligations, and they generally appear quite clear, but occasionally when one becomes a defendant (when questioned by his fellow architects) the accused pleads innocence on the ground that they are obscure and not sufficiently clear, and that further elaboration of the documents should be developed for his guidance and conduct. Such attitudes have been known, but they can

hardly be supported, for it seems apparent that the elaboration of the written word has no end and will not prevent deviations from our codes or from the law of the land. Countless bales of legal tomes have rolled off the presses, even since the comparatively recent days of Blackstone. New laws without number are constantly being enacted as rules and guidance for our behavior, but in spite of this great activity in writing, compiling and publishing, our manners and conduct seem but too little improved.

It may be logical to conclude that even with the ultimate perfection of Document 330 with its two vital sections, and even with a voluminous explanation of the intent of each and every phrase contained therein, some of our fraternity will find comfort in their claim that the words are obscure and confusing, and, therefore, The Institute should be more explicit and detailed in the written record. Some may even claim that they were "never told."

The point appears then, that thick documentation does not insure against transgression, if one is inclined to be adventuresome. Our documents are intended as guides, not as guarantees against

those who trespass, or insurance for those who may suffer from trespassers.

At the risk of being accused of over-simplification: they are based on old principles, principles which you can find recorded in about every room of this Fargo hotel; simply written in a short verse of sixteen words from Luke 6:31, yet covering all essentials of our obligations of good practice and the Mandatory Rules of the Institute. "And as ye would that men should do to you, do ye also to them likewise."

If for some strange reason your training hasn't included this and its corollary principles, you will not be suddenly transformed by accepting the document; you will not be saved in the eyes of your

brothers by embracing the code or by being numbered on the rolls of The American Institute of Architects.

This philosophy of conduct is, and always has been, patent to all members, from those of our first founded Chapter nearly a century ago, to you of this new Chapter of North Dakota.

Yours is a small chapter, but your opportunities are not indicated by numbers; your spirit and intent are more important. Your obligations to your state and to your community and your opportunities of service to your fellows are unlimited.

Success to you, North Dakota Chapter, you who close the ranks in The Institute's family of forty-eight states!

The R.I.B.A. Conference at Torquay

By John Stetson

OFFICIAL DELEGATE OF THE INSTITUTE

Like last year's delegate report, from Robert C. Weinberg, this one reflects the accent on gracious personal hospitality and social activities rather than on Institute business and seminars that flavor our own national conventions.

BY WAY OF A REPORT on the subject Conference, which the undersigned attended as the Delegate representing The American Institute of Architects, the following is respectfully submitted:—

The Conference was opened on the evening of May 26th at 9 P.M., at Torquay. The opening ceremonies were in the form of a reception given by the Institute and by the Cornwall and Devon

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Groups. The Presidents of both the Institute and the afore-mentioned Groups, together with their wives, personally received each visitor. Refreshments and dancing followed the general all-round introduction.

The morning meeting on Thursday, May 27th, was opened by the President of the R.I.B.A., Mr. Robertson, and a welcome address by the Lord Mayor of Torquay followed. Guests were introduced. The theme paper of the Conference was partially read, and discussion followed. The paper titled "Materials and Techniques" was very thorough and more interesting than those we usually produce. The discussion proved beyond a doubt that the British architect is anything but stuffy. Our meetings need the wit and humor therein produced. During the afternoon, the town of Torquay held a tea and reception for delegates and visitors. This was attended by approximately 1,000 persons. At the same time, the exhibition of current British work was thrown open. This was very comprehensive, and it gave an excellent insight into the reconstruction and new trends in Britain. Their theme figure, "A Phoenix rising from the

rubble of bombed cities" was most well done.

That evening, the entire group was entertained at a dance and reception given at the Town Hall. This, while formal in dress, was most informal in its pleasantries.

Friday morning the congress reconvened and the reading and discussing of the paper were continued. The manner in which the members joined in the discussion indicated a deep study of the paper on their part prior to the opening of the Conference. The congress adjourned at 12:30 P.M.

During the afternoon, various tours around the area were enjoyed.

Friday night, the final function of the congress was held. This formal dinner far exceeded any it has been my pleasure to attend at our Conventions. The speeches were short, and the toasts often. Our organisation was duly recognized, and we were one of the first toasted.

It was quite apparent to the Delegate that the British system of conducting all business at the local level and/or then at the national level through meetings of the various committees, boards and officers, thereby leaving the convention free for a good theme paper or

program, together with more emphasis on entertainment, produces better fellowship and far more contented delegates.

It was a pleasure to serve as the Delegate of The A.I.A.,

and it is highly recommended that all and any American architects pay a visit to the R.I.B.A. building if and when in London. The British welcome is warm and sincere.

Chapter Meetings and Programs

By Donald B. Kirby

REGIONAL DIRECTOR, SIERRA NEVADA DISTRICT

Part of an address to the 86th Convention, June 16, in the Seminar on Chapter Problems

I AM GOING TO GIVE YOU a few definite suggestions in case you feel that you would like to see a year's program. Maybe you would like to see a year as I see a year.

Let us say we have twelve meetings, once a month. Don't forget to invite the press, and don't forget to coordinate with your public-relations national program; with all those things we agree before we start.

Certainly you are going to have a business meeting, election of officers and so on. That certainly deserves at least one meeting per year.

You might have another meeting, let us say, with the engineers; the mechanical, electrical, soil, other experts whom we would like to meet. That is a good opportunity for some so-called technical meetings. I would not like to talk

down technical meetings—a good many technical meetings have tendency to keep men away. But one technical meeting is a good chance to get together and also an opportunity for a technical speaker, a technical film, or some appropriate program.

Perhaps your chapter is going to give some honor award. Maybe you have a program going for several months and you end up with honor awards. That would be a fine time to have the artist, the painter, the sculptor, the craftsman, stained-glass designer, wrought-iron boys at your meeting.

Then perhaps some of the boys say business isn't too good; we would like to talk about clients; we need clients. Perhaps one evening might be devoted to clients.

We had a very interesting program at Coronado. Doug Haskell of the *Forum* was the moderator. He had several clients, several architects, several engineers, bankers and real-estate men, and conducted a panel on construction. The clients of these various professional men made very interesting comments, and Doug Haskell did a fine job. That type of thing helps—just talk about clients in a well organized panel discussion. Panels are no good unless they are well organized.

Then perhaps, after a national Convention, each delegate that attended the Convention could be called upon to give your chapter some segment of what he got out of attending. Assign a specific topic to each of your delegates and let each one talk for a few minutes, to bring back some of the meat he got out of the experience.



There is certainly an architectural school in your vicinity, and once a year it is appropriate to meet with the faculty and students of that architectural school. That is the time when the AIA School Medal is given. It is a very fine occasion for the faculty and students to meet the practising men; a fine opportunity for the practis-

ing men to see the kind of students being produced, and perhaps that could be combined with a showing of students' work. That is also a good opportunity to have a joint meeting with a neighbor chapter—and you have the junior associates and your students and your faculty. That makes a good meeting.

Perhaps you might have one meeting with the general contractors, sub-contractors, home-builders, maybe Producers Council men, and bring in all those people in a sort of construction industry meeting. The Producers Council have been known to entertain the architects rather generously. Certainly once a year the architects could return the favor and invite The Producers Council to a chapter meeting of that sort.

Several chapters make a practice of entertaining the newly licensed architects and their wives. I know in San Francisco it has become an annual custom. The ladies of the chapter help organize it. It is usually a rather nice affair, a rather dress-up affair. That is a good opportunity to invite local dignitaries, the mayor, the commissioners, distinguished people in your city, perhaps the presidents of other organizations. A very fine occasion to have a gracious social

evening and the newly licensed men and their wives certainly appreciate it. They feel they really have become a part of something when they are treated in a hospitable and courteous way and welcomed into the profession.

In many parts of the country there is always the problem of summer meetings. That is an excellent time to have some sports; have it out in the country somewhere, in the country club, outdoors, and perhaps end up with a barbecue or something like that. That is a popular meeting and brings the wives together—usually a very pleasant affair.

Possibly once a year you will have Anson Campbell and Walter Megronigle for a public-relations workshop, or possibly, visiting officers of The Institute, and that is an occasion for a specific invitation to the press. Build up the press and they will build you up in return. Bring up the national public-relations program and the officers and directors of your Institute.

One meeting a year could very well be given over to the subject of your city and county affairs, state legislation matters, and things

of that sort. Invite your county supervisors; invite your commissioners. Maybe some of your architects are members of commissions—of the fine arts or planning commission or building and safety commission. Invite other people, too. Don't make it purely a political meeting. It is a wonderful opportunity for those men to meet the architects. If there are problems of slum clearance, zoning, etc., tie in with those particular men.

If you want to have two summer meetings, possibly a meeting with the landscape architects in your community and, possibly at that same time, the American Institute of Decorators. That is another opportunity for a rather informal meeting with an allied profession.



There you have twelve meetings. That is just an idea of what might be done to coordinate the work of the chapter with the national Institute program, with your regional director, with Convention reports, and with these allied groups, and I am offering that to you. I am not saying it is perfect, but it is a specific suggestion for planning a year's program for your chapter. Naturally, it will vary among the chapters. That sort of program

does bring you in contact with some of your clients, possible clients, and the people with whom you work

in the allied professions. So I offer that to you in the way of a suggestion.

Architectural Education

IMPRESSIONS OF THE 1954 CONVENTION OF THE
ASSOCIATION OF COLLEGIATE SCHOOLS OF ARCHITECTURE

By George Peter Keleti

WITH the AIA survey on architectural education on the bookracks, the attention of all architects turns toward education. Of the number of issues involved in the education of young architects one wonders: which are the ones the educators themselves consider the most problematical and urgent? Even a brief look at the convention program proves to be of interest:

Theme: Educational Application of Pragmatism.

Educational Session No. 1: New Demands on Architectural Curricula: Do Educators and Practitioners Agree on What Should be Taught?

Educational Session No. 2: How Should the Impacts of Scientific and Technological Change be Reflected in Architectural Education?

Educational Session No. 3: The Influence of the Needs of Contemporary Society on Architectural Education.

Beyond these titles lies a gen-

eral atmosphere of search for those intangibles which make buildings architecture, and which we never seem to be able to capture in a definition.

Considering the influence pragmatism has had on the educational pattern of the U.S., an inquiry into pragmatism was of great interest. The dictionary definition of pragmatism made us doubt whether we would ever like it: a system in which everything gains its value from its usefulness alone. At first glance it seems that a pragmatic philosophy would be an extremely materialistic one, void of idealism and incapable of producing that secret ingredient that makes a building architecture. No relief from this gloomy prospect was offered by any of the speakers, as they preferred to draw inferences from this definition rather than to embark on a detailed discussion of John Dewey's work on pragmatism. It might change the human-

ists' mind on pragmatism to move from its definition to John Dewey's "How We Think" and "Democracy and Education." The reader of these works will be rewarded by finding substantial and uncompromising idealism tied to reality, with the closest implications of applicability.

Besides remarks on the theme of the convention, the talks and the floor discussions of the Educational Sessions also held valuable information about educational problems for the practitioner. There seems to be, for instance, much less disagreement between educators and practitioners on what should be taught than one would expect from remarks published in the past few years. More and more educators engage in active professional practice besides teaching, thus getting into close contact with those everyday realities the student will face after graduation. While trying to make the educational pattern a more practical one, there also is a note of urgency on teaching students to face the major planning problems of the future.

The discussion on the impact of scientific and technological change proved to be very inspiring. The "machine for living" seemed to be very far in the past indeed. The

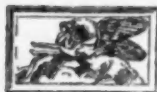
architectural educator, at least, seems to be at peace with mechanization. It was encouraging to hear a clear expression of the conviction that our problems today are basically neither more difficult nor more involved than the problems of the past. A need for a general insight into, and an ease about, mechanical techniques and craftsmanship was stressed. A creative, searching attitude was asked for, rather than new courses in new specialities. There seemed to be a definite reluctance to add courses to the five-year curriculum in architecture. Whatever new knowledge is needed should be worked into existing courses by the instructors. It is hoped that the Department of Education and Research of The A.I.A. will find a medium through which it can pass information to the instructors, informing them on new expanding fields of knowledge related to architecture.

The last of the educational sessions, the one on "The Influence of the Needs of Contemporary Society on Architectural Education," was a repeated plea for the planner-architect. Planning cities and housing for the masses still seems to be somewhat in its early stages of de-

velopment, characterized by authoritarian dogmatism. Remarks from the floor stressed more variety, openmindedness, flexibility and willingness to accept advice from other professions and the people. Openmindedness—it was said—should not be considered a weakness.

Throughout the convention of the Association of Collegiate Schools of Architecture there was an emphasis on the intangible qual-

ities of instruction. There seems to be a continuous search for ways to increase these qualities. Can one define intangibles? Can one capture them and maintain them in an institutional framework? This is one of the complex problems educators are concerned about today. It is their problem, and thus we can look forward to hearing something more about it if we go to the convention of the ACSA next year.



Catholic Institutional Competition

THE MAGAZINE *Church Property Administration* announces a competition in five categories, looking to better Catholic institutional design. These winning designs, selected by a jury consisting of three architects and two churchmen, will be exhibited at the National Catholic Educational Association Convention in Atlantic City, April 12 to 15, 1955.

Any architectural firm in the United States or Canada which has constructed and completed since January 1, 1950 any of the following may enter:

1. A church with a capacity of 250 or more.

2. An elementary school with a capacity of not more than 400.
3. A school convent serving the needs of not more than six nuns.
4. An articulated playground for an elementary school with a capacity of not more than 400.
5. Remodeling of a school building without increasing its cubical contents by more than 25 per cent.

Further details and entry blanks may be had from *Church Property Administration*, 20 West Putnam Ave., Greenwich, Conn.

CHRIST CHURCH
(OLD NORTH),
BOSTON, MASS.

Its original spire, 191' high, was blown down in 1804 and replaced in 1807 with a spire of 175', under the supervision of Charles Bullfinch. The spire was rebuilt in 1847 and strengthened in the restoration of 1912. It contains a peal of bells, one of which was cast by Paul Revere in 1816. On August 31, 1954 the steeple was blown down again by the hurricane Carol.





1954 NATIONAL HONOR AWARDS PROGRAM

FIRST HONOR AWARD

RESIDENCE OF MR. AND MRS. JAMES D. MOORE, OJAI, CALIF.
RICHARD J. NEUTRA, ARCHITECT; DION NEUTRA, COLLABORATOR

From the Jury Report: This house gets its special quality from a beautiful play of light and shade, the handling of materials and textures, the use of water and landscape to enrich the lives of the people who own this very handsome residence. The problem was the creation of an oasis, and this was achieved.



1954 NATIONAL HONOR AWARDS PROGRAM

FIRST HONOR AWARD

NORMAN HIGH SCHOOL, NORMAN, OKLA.

PERKINS & WILL, ARCHITECTS; CAUDILL, ROWLETT, SCOTT AND ASSOCIATES, ASSOCIATED ARCHITECTS-ENGINEER

From the Jury Report: The well scaled court is the heart of this building. This meeting-place provides a much needed feature for teen-agers. The court idea does not depend on the special climatic conditions of the area in which this building is located.

The classrooms are conveniently and simply arranged around the central facilities, which can be used by the community with ease. The classroom section provides a minimum of corridor space and a maximum of educational space. By the handling of interior partitions and top lighting, the interior classrooms achieve a very open feeling. Here a complex high school building program has been treated in a simple and direct way.



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Photograph by Hedrich-Blessing

BEDFORD PARK COMMUNITY BUILDING, BEDFORD PARK, ILL.
PERKINS AND WILL, ARCHITECTS-ENGINEERS

Favorite Features of
recently elected Fellows:
Philip Will, Jr., F.A.I.A.

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The Discovery of the Hammer

By Herodotus Jones

Of ancestors who affect us, *Pithecanthropus Erectus*
Has left few indentations in our ego.
He was made in such a shape—almost man and not quite ape—
He was more than just a bit confused, Amigo.
Now the almost constant rattle of the sticks and stones of battle
Resounded through the forest and the glen,
For the world was then infested by big apes who still contested
That *we* were apes and they were really men.
Now rocks were ammunition and the loser made submission
To the victor who still held the final rock.
For without a rock to heave, you could run, or sit and grieve
'Til your conqueror decided where to sock.
Once a wise old human headman almost became a dead man
When he stumbled and dropped his load of boulders.
He said, "Now we must find a handy way to bind a
Rock to us by handles or by holders."
So he found a forked limb and told his sons and all his women
To roll him thongs of reindeer and of beaver.
In the crotch he tied a cobble, and 'til he could hardly hobble
He lived safely with this patent rock retriever.
For a million years and fifty, mankind used this nifty
Battle-axe for killing bears and whales.
And it never lost its glamor and became a lowly hammer
'Till a blacksmith down in Ur invented nails.

B.A.I.D. Calendar

THE BEAUX-ARTS INSTITUTE OF DESIGN is planning for the fall term series, September 15 to December 20, the following, with the names of the architects who have developed the problems:

Class C Problem (Hirons Alumni Prize)—An Information Center in a National Park—(Carl F. Guenther, Cleveland, Ohio)
Class B Problem (Kawneer

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Company Prize)—A Building for an Architect's Office—(Alden B. Dow, Midland, Mich.)

Class C Problem (Marble Institute of America Prize)—A Town Club—(Douglas Honnold, Los Angeles, Calif.)

Emerson Prize (November 9 to 19, 1954)—Chancel and Altar in a Small Chapel—(Joseph D. Murphy, St. Louis, Mo.)

The Lloyd Warren Scholarship, the 42nd Paris Prize in Architecture, will be decided by competition, February 7 to March 14, 1955. Applications to participate must be postmarked on or before January 7, 1955.

Full details may be had from B.A.I.D. Office, 115 East 40th St., New York 16, N. Y.



Louis Sullivan in 1917-18

By Willard Connely

The author is completing a new life of Sullivan, incorporating, with other material acquired from the Sullivan family and others, a few chapters that, with this one, are appearing in the JOURNAL

IN THE OPINION of Adolph Budina, F.A.I.A., who worked in the Sullivan office as draftsman during the first half of 1917, Sullivan for all his decline in his profession, could have maintained himself very comfortably but for his explosive nature. A composite of Irish, German, French, and Italian, he was afflicted with the traditional temperament of an opera-singer. His commissions need not have been confined to "little banks." At this time, with the aid of his talented chief draftsman, Parker Berry, Sullivan had prepared a re-

markable set of drawings for a new high school in Owatonna, Minn., where, nine years earlier, he had built his first and best bank. Thither he travelled to present his sketches to the School Board. With a member of that Board he fell into an altercation, over a matter entirely unrelated to the drawings. And Sullivan lost the commission.

In the midst of the Kaiser's War, then, with America just entering it, the office was left with only the small bank in Sidney, Ohio, a job already half done, to keep it in work. Yet Sullivan was employ-

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ing a staff of four: besides Berry and Budina, there were Homer Sailor and Frank Elbert—and an office boy for good measure. Berry was energetic and nervous, a slim man with sandy curly hair. Sailor was a dark-haired, good looking young man of medium height who in spare time had taught in a Chicago trade school and thence brought Budina, also teaching, into the office. Budina, lately out of the Architectural School of the University of Illinois, had for a time served on the staff of Holabird & Roche.

One day an unfortunate page of history repeated itself in the Sullivan office. It will be remembered that Mr. Frank Lloyd Wright has related how, about twenty-five years earlier, Sullivan quarrelled with him for building houses "on his own," apart from the firm, with the result that Wright left. In the spring of 1917, as the drawings for the bank in Sidney neared completion, and no more commissions came in, Homer Sailor and Frank Elbert withdrew from the staff. Sullivan was very much worried over the outlook. Upon a certain afternoon after lunch, he came in and took Berry to task, just as he had done with Wright, for doing work "on his own." Berry

was building in Princeton, Ill., a kind of Home for the Aged, also a small bank in Hegewisch, a suburb of Chicago. Sullivan, says Mr. Budina, accused Berry of stealing his clients, as well as his style of architecture. "It was evident that he (Sullivan) had had one or two more drinks than ordinarily." One word led to another, and in consequence Berry packed up and quit the office, which from lack of commissions had in any case kept him only half engaged.



Budina was left alone to finish the work on the Sidney bank. This he did by the middle of July. As there was no more work in sight, he also then withdrew, to proceed to a war-construction job in Toledo. Even the office boy departed, having found a more rewarding occupation in a ticket agency across the street. And the master, for the first time in his career, paced the floors of 1600 Auditorium Tower a solitary man.

It was now perhaps little wonder that Sullivan, distraught as he was, fell for a "promoter," or job-getter, the kind with whom every city swarms, and the great architect, in desperation, listened to him. Sullivan on August 10 wrote

about the scheme to his late draftsman:

My dear Budina:

Glad to get your postal card, and to know that you are pleasantly occupied. As to my own affairs, the bottom has dropped out for the present.

I am entering into negotiations with a party who knows the banking game, and is a high-grade salesman. We were brought together by a party in whom I have entire confidence. The idea is to commercialize my talent and reputation. We are only in the preliminaries; but if the deal goes through, it may prove exceedingly important, and probably lucrative.

Such things of course take time. But if this man is the man he seems to be, he is the man I have been looking for, for years, but have never found, to my satisfaction. So we shall see, and I will keep you posted. And will ask you to keep me posted concerning yourself.

Paul is working in the Scott ticket-office, across the street. I am in excellent health,

Sincerely,

LOUIS H. SULLIVAN

Naturally Sullivan had nothing more to keep Budina "posted"

about in respect of the "high-grade salesman." Six weeks later, September 27, the master was rather forlornly writing of the Sidney bank, and anticipating that he might have to give up his big offices:



My dear Budina:

I have yours, 22d inst., and was glad to hear from you, as I do not wish to lose track of you. I note what you say as to Chillicothe [Ohio], and will investigate.

I was in Sidney last week. The building is under roof, and is making a sensation with the natives. It is possible that one of the national banks there will build. I had a long interview with the cashier. Still, you know, bankers are conservative, and slow to move. There are three live bank prospects in Lima [Ohio]; but they are a year or more ahead.

I am very well indeed. No insomnia. And I have been quite busy completing all the little details for Sidney.

I have also been house-cleaning. It's an awful job, getting rid of old and useless stuff. I wish to get double-reefed in case I have to move.

I trust everything well continues

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with you, and that I shall hear from you from time to time.

Sincerely,

LOUIS H. SULLIVAN

His powerful physique was sustaining him, at sixty-one, drink or no drink. Mr. Budina believes that Sullivan rarely drank more than was good for him. Whilst he was "house-cleaning," one may wonder whether he threw out his Certificate of Award, attesting the prize he won in his palmy days for the great Transportation Building at the World's Fair. Budina had come upon it one day, tossed into a cupboard, gathering dust.

On the last day of the year, Sullivan wrote again, to say that he was trying to get war work from the Government:

My dear Budina:

Thank you for your Xmas card remembrance. It was very thoughtful of you.

I trust everything is going well with you, and will continue to go well during the coming year. As for me, the bottom has dropped out, and the future is a blank.

The legitimate building industries are simply paralyzed. Fortunately I am in good health, and I am looking around to see if there is some opening with Uncle Sam.

I should be glad to hear from you at any time, and to know how you are getting on. With kindest personal regards, I am

Sincerely yours,

LOUIS H. SULLIVAN



But Sullivan, the Government must have thought, was not good enough to build munition factories. As the master indicated in a final letter on Feb. 2, 1918, he had, indeed, "had to move," to vacate Auditorium Tower, the landmark of Chicago that he had built, after twenty-seven years of distinguishing it by his occupancy. The owners vouchsafed him two ill-lighted rooms on the second floor of the least desirable side of the building, and from this relatively unimpressive address, "Suite 21, 431 S. Wabash Avenue," he wrote, workless, but revealing that "hope sprang eternal" within him. This letter is important as dating his move—January 1918—a date hitherto obscure:

My dear Budina:

I have rec'd from the Civil Service Commission, Washington, D. C., an enquiry concerning your ability, character, loyalty, etc.

I have, as is your due, returned a favorable answer, urging your acceptance by the Government.

I did this however with something of a pang, for I had hoped to have you with me again before long.

I have two bank prospects in hand, one in Ohio, one in Iowa, the latter a bank and two fireproof buildings on a corner lot 80 by 132 to an alley—both good commissions. Both prospects appear to be live wires, and I am following them up diligently.

I was in Sidney recently. The building is not quite finished, owing to delivery delays. It is a beautiful piece of work mechanically.

Please drop me a line, telling me what grade you are applying for. I suppose you could resign later if circumstances should warrant.

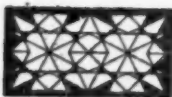
Note change of address. I have moved to the second floor in a back-avenue front, and have a suite of rooms. Am not yet fully settled in.

Sincerely,

LOUIS H. SULLIVAN

It was doubtless a handicap of some weight, both from the point of view of potential clients, and from that of candidates for posts in the office, that Sullivan was so bereft of staff. This he had been hoping to offset by re-engaging a man he knew, Mr. Budina, who on the score of acquaintance might make allowances for the scarcity of work in the office.

But Budina went into the military service for the duration, and the correspondence ceased; Sullivan suffered a vacuous year indeed. According to Professor Hugh Morrison, he got nothing at all to do throughout 1918. Those "live wires" in Ohio and in Iowa went dead as haywire, and in the following year Sullivan built only one little bank, the smallest of the lot, in Columbus, Wisconsin. That, except for the facade of a tiny music-shop in Chicago three years later, was the end of his building career. To such had Louis Sullivan come, from his great monument to music, the Auditorium. For all that, being a musician himself, he ended on a note of melody, however faint its sound.



OCTOBER, 1954

Honors

GLENN STANTON, F.A.I.A., has been appointed by the Mayor of Portland (Ore.) to membership on the city's Planning Commission, an organization he once headed as President.

RALPH WALKER, F.A.I.A., has received the Gold Medal of the Philadelphia Chapter of A.I.A. with this citation:

"To Mr. Ralph Walker: Scholar and architect; a man broad in his learning and in his achievement, whose architectural works on many different programs are found in many parts of this country and others. Member of the National Institute of Arts and Letters, of the National Academy of Design, Past President of the Architectural League, of the Municipal Art Society, of The American Institute of Architects, and first Chancellor of its College of Fellows.

"The Philadelphia Chapter of

The American Institute bestows its gold medal to mark completion of his Chancellorship in testimony of his leadership in the profession."

NEIL A. CONNOR has been appointed Director of Architectural Standards for the Federal Housing Agency. He resigned from the Boston firm of Bourne, Connor, Nichols & Whiting to accept the appointment.

WALTER GROPIUS, F.A.I.A., has been given the honorary degree of Doctor of Science by the University of Sydney, Australia.

JOHN C. THORNTON, Detroit architect, has been elected President of the Midwest Federation of Mineralogical and Geological Societies. This Federation consists of 34 societies, located in 11 states.

Calendar

October 11-14: Semi-annual Meeting, Board of Directors, A.I.A., Phoenix Hotel, Lexington, Ky.

October 14-16: Convention of Architects Society of Ohio, Biltmore Hotel, Dayton, Ohio.

October 21-23: Regional Conference, Central States District, A.I.A., Hotel

Lassen, Wichita, Kan. Theme: "Of Grass Roots and Architecture."

October 21-23: Convention of the New York State Association of Architects, Lake Placid Club, Lake Placid, N. Y.

October 28-29: American Concrete Institute's 7th Regional Meeting, Stat-

ler Hotel, Los Angeles, with major emphasis on West Coast concrete construction practices.

October 28-30: Conference of North Central States District, A.I.A., Kahler Hotel, Rochester, Minn. Theme: "The Role of the Specialist in Architecture."

October 29-30: Annual meeting of the National Trust for Historic Preservation, Edgewater Beach Hotel, Chicago, Ill.

November 3-5: Convention of the Texas Society of Architects, The Texas Hotel, Fort Worth, Tex.

November 6-10: Structural Clay Products Institute holds its 1954 Convention, Hotel del Coronado, Coronado, Calif.

January 16-20: Eleventh Annual Convention and Exposition of the National Association of Home Builders, Conrad Hilton and Sherman Hotels, Chicago, Ill.

January 24-27: 61st Annual Meeting of American Society of Heating and Ventilating Engineers, Bellevue-Stratford Hotel, Philadelphia, Pa.

Trade Unionism for Architects in England

By Sir Howard Robertson

PAST PRESIDENT, R.I.B.A.

A part of his address opening the British Architects' Conference at Torquay, May 27, 1954

OUR COUNCIL has had before it this year many vital questions. The latest to be publicized, and perhaps the most controversial, is the question of trades-union representation for architects. This has had, and continues to be given, the most earnest consideration.

But let us not be unduly swayed by advice—sometimes pontifical, sometimes friendly, and sometimes menacing—from external sources, as to what action we should take. Some of this advice is ill-founded, and some is contradictory and therefore cancels out. What we have always to keep before us is that the well-being of architects, and architecture, lies mainly in our

skill and competence in performance. It is in public appreciation based on good performance that our future lies. Success in achieving the best possible working conditions and status is to be sought, but not at the expense of a wholehearted and increasing attempt to improve both our architectural education and our performance in practice, so as to be fully worthy of our clients' confidence.

In other words, the eventual status of a profession depends upon the respect in which its members individually and collectively are held. There is no other road. And whatever political or social action the Institute decides to take, we

must, I feel, avoid at all costs any damage to the status of architects as men and women following an

exacting calling in which none but the highest possible standards are admissible.

News from the Educational Field

UNIVERSITY OF ILLINOIS announces the appointment of three new faculty members: Dr. Chu-Kai Wang as Professor of Architectural Engineering, assuming the duties of Professor Newlin D. Morgan, retiring; Linwood J. Brightbill, Associate Professor of Architectural Engineering; and Andrew Verkade, Instructor in Architecture.

UNIVERSITY OF ILLINOIS' Department of Architecture, in cooperation with the Division of University Extension, announces its Third Annual Architects' Short Course, on Church Planning, to be held in Urbana, November 10-12. Architects, churchmen and specialists are scheduled to speak on stained glass, sculpture, metal work, fabrics, decorative arts, painting and financing. Additional details are obtainable from Professor Robert J. Smith.

PRINCETON UNIVERSITY announces the establishment by the firm of Voorhees, Walker, Foley & Smith of a fellowship award of

\$2,000, which will be granted yearly, with selection of the recipient by the faculty, for graduate study in Princeton's School of Architecture. Professor Robert W. McLaughlin, F.A.I.A., Director of the school of Architecture, said: "This action on the part of Voorhees, Walker, Foley & Smith reflects the growing awareness of the interdependence of the different factors which, functioning in harmony, will make for a more vital architectural profession . . . The development of a closer working relationship between architects in the field and formal architectural education has been the subject of much serious discussion in both educational and architectural circles in recent years. One of the indications that has stemmed from these discussions is that fine potential material is being lost to the architectural profession because of the time and monetary expense required by architectural training. This gift by one of the leaders in the field is most heartening."

Carson Pirie Scott Competition Awards

THE JURY for the Carson Pirie Scott Competition—A Scheme for the Development of Chicago—decided that the first three awards should be considered as a unity: the First, a well-organized, well-presented vision of the ultimate goal; the Second, a means of establishing the excellent physical features influencing the movement toward the goal; and the Third, the analysis of the problem and the creation of the legal and administrative machinery for attaining the goal. The ultimate development envisioned for a century from now symbolizes the type of district in which the members of the Jury would like to work and live.

First Award (\$20,000): Four young New York graduates of Pratt Institute with a faculty member: Herbert A. Tessler, Leon Moed, Joseph A. D'Amelio (a Fulbright Scholar to Italy), William H. Liskamm (a Fulbright Scholar to Germany), and William N. Breger, an associate professor of architectural design at Pratt.

Second Award (\$7,500): A Philadelphia group, consisting of Wilhelm V. von Moltke, the team leader and chief of the land plan-

ning division of the Philadelphia City Planning Commission, Hans G. Egli, Irving Wasserman, David H. Karp, Robert F. Kitchen and Clifford B. Slavin—all of the Philadelphia City Planning Commission.

Third Award (\$2,500): A team of eleven men from the Chicago territory, nine of whom are members of the Chicago partnership, Pace Associates: John F. Kausal, Charles B. Genther, William T. Priestly, Albert A. Goers, Mace de Buy Wenninger, John T. Black, W. H. Binford, W. B. Cobb, K. D. Farwell, Graham Aldis, partner in Aldis & Co., and Robert S. Cushman, an attorney.

Fourth Award (\$500) to five teams, as follows: student team from the School of Design, North Carolina State College, consisting of Lewis Clarke, assistant professor, Roger Montgomery and Ben Gary, Jr.;

Carl L. Maston and Beda Zwicker of Los Angeles;

A team from the Department of Architecture of the Department of City Planning of M.I.T., consisting of Marvin E. Goody and Rai Y. Okamoto, instructors, Kevin Lynch and Ralph Rapson,

assistant professors, and Burnham Kelly, associate professor;

A team of architectural professors from Auburn Polytechnic Institute, Auburn, Ala.: C. H. Jordan, R. W. Heck, T. G. Hansen and E. Keith McPheeters;

A team from the Detroit City Planning Commission: Edward J. Hustoles, Ruth V. Wilson, Carl Almblad, George Vilican, Jr., Maurice D. Chancler and Arthur M. Shatz, with Richard H. Jennings.

There were also eleven awards of Honorable Mention.

The Jury, who spent five days in judging the 106 entries, were Dr. Henry T. Heald, Chancellor of New York University; Robert E. Alexander, architect and city planner, Miles L. Colean, F.A.I.A., architect and economist; Ladislav Segoe, engineer and city planner, and George Barton, traffic engineer. Howard L. Cheney, F.A.I.A., served as professional adviser.



Architects Read and Write

Letters from readers—discussion, argumentative, corrective, even vituperative



SOLICITING WORK

BY JOSEPH W. WELLS, Norfolk, Va.

OF ALL of the excellent material published in the JOURNAL, I can recall no article more appropriate, more to the point, or more timely, than that appearing in the March '54 issue by Mr. Don Buel Schuyler, suggesting that the code of ethics be revised to prohibit soliciting work. This is an article that should make architects think—the main thought being, why hasn't something been done about this before?

The statement that 75 architects were soliciting a certain job is not

so surprising as the fact that apparently nothing of any consequence is being done to discourage this sort of practice. If old and well established firms operate in this manner, aren't newly formed organizations obliged to compete on the same basis? Is this typical of the practice of architecture in the eyes of public officials? The 74 unsuccessful architects didn't do so well toward earning a living on that one. When lawyers collect fees of from 33% to 50% for work which is nothing like as time-con-

suming, and real-estate agents can make almost as much money (with probably less overhead) for selling a building as we do for complete architectural service, and fund raisers for church building programs no doubt make more net profit for the same amount of work than the architect who designs these buildings, isn't it time to take stock of the situation and find out what is wrong?

It would be interesting if there were some way to ascertain what percentage of worth-while public work is awarded without solicitation on the part of the architect. An individual most friendly to the architectural profession, who has served on boards and committees, has expressed the thought that he believes other members think an architect doesn't want a particular job unless he applies for it. That such a job is in the offing is the architect's business to find out. If

architects are put in the position that they have to ask for public work before they will be even considered, isn't that two strikes against them at the start?

In the February '54 issue of the JOURNAL, some reference was made to the public relations set-up in individual offices. If it is necessary to establish an office public relations program to get the work, and then further necessary to get more work to meet all of the expenses including that of public relations itself, aren't we getting back to the endless chain of 100 years ago—raising more cotton to buy more slaves to raise more cotton?

Maybe more members than we realize feel the same way Mr. Schuyler does about revising the code of ethics to prohibit solicitation. Maybe counting ballots next June will complete a very good work that Mr. Schuyler has started.

"DRAWING THE BLUEPRINTS"

BY HORACE W. PEASLEE, F.A.I.A., Washington, D. C.

ON BEHALF OF ARCHITECTS—who dream of dream houses; and of their friends the blueprinters of America, who make possible the realization of those dreams, I appeal to you as Editor of the little magazine ¹ with the big circulation, and as author of the little dictionary ² with the big words, to note,

for the information of editors, reporters, radio commentators and speechmakers who are repeatedly "*Drawing the Blueprints*" of one thing and another, that neither architects nor blueprinters have ever been able to *draw* blueprints of anything. Fourteen thousand architects and 1,000 blueprinters,

OCTOBER, 1954

plus or minus, can't all be wrong.

The campaign is now beginning, and all good men who come to the aid of either party should be challenged to produce a satisfactory

substitute for this very expressive but very much misused metaphor.

¹ The JOURNAL, A.I.A. (adv.)

² Dictionary of Architecture (adv.)

They Say:

Arthur S. Flemming

OFFICE OF DEFENSE MOBILIZATION
(From a letter commenting on the
Auchincloss Bill)

Demolition of the temporary buildings along the Mall and elsewhere in the Capital Area is desirable not only for esthetic reasons, but also from the security consideration of eliminating facilities that are extremely vulnerable to enemy attack and a fire hazard.

Colin Rowe

(Discussing in The Architectural Review for August 1954 Lewis Mumford's "Roots of Contemporary American Architecture," published in 1952)

After all, modern architecture is now sufficiently old to be able to examine even the Ecole des Beaux-Arts with some degree of objectivity, and particularly where critical tabus have gathered thick, as around the discussion of the Chicago Fair. The notices of responsible visitors might have permitted a partial reassessment of a still unexplained architectural *volte-face*. It is for instance difficult to be-

lieve, as we are constantly asked, in the calculated apostasy of a whole generation of mid-Western architects. It is equally difficult to believe that Chicago's collapse in the face of academic invasion could have been so ignominious and complete if its architects had possessed the intellectual vigor and self-consciousness which is nowadays attributed to them. Louis Sullivan's remarks are no doubt still the best summary of the Fair, but it would have been interesting to have learned how so clairvoyant an observer as Frederick Law Olmsted explained his participation. A spectacle of architectural decadence, the Fair was a major event as regards city planning and paradoxically what appears today as esthetic irresponsibility seems to have instigated a pattern of urbanistic order which supplied many American cities with what are still their finest deliberately organized visual effects. Distressing though these facts may be, their conse-

quences cannot be overlooked in considering contemporary American architecture, and it would have been only just if in this anthology there had been included some contributions by representatives of the City Beautiful movement.

Paul B. Wishart

PRESIDENT, MINNEAPOLIS-HONEYWELL
REGULATOR CO.

*(In an address before the 86th
Convention, A.I.A., June 18, 1954)*

We are too close to the situation now to realize it, but this is actually the first generation in the history of all civilization in which all the people of the country have had more money than they actually needed for bare food, clothing, and shelter. I don't say that either you or I will ever have enough, but the significance of the wealth that has been accumulated in the United States and what it makes possible are factors that have been extraordinarily underestimated.

Sir Howard M. Robertson, F.R.I.B.A.

PAST PRESIDENT, ROYAL INSTITUTE OF
BRITISH ARCHITECTS

*(In an address to students, February
2, 1954)*

The principle that I would suggest as more directly applicable, and useful, is a return to the conception of architectural design as, basically, a solution. Having achieved a solution, comes the conception. They may come together.

But I think it is wise to take the solution first in one's approach to a problem at school or in the office . . . In approaching this search for a solution, we should throw away all thought of being like Corb, like Mies, or anybody else. If one studies their work as a stimulus it should be from the angle of the solution *they* offered to *their* problems, and not from that of what the buildings looked like.

Some may object that this approach to design through the solution is out of date, that it is the old Beaux-Arts idea again. To that I answer, never mind. It is the one principle that lifts architectural design out of the battle of styles and "isms" for a goodly portion of its process of development. It provides a basis of unassailable logic not to be found in expressionism by itself, and brings out the common denominator that lies within all satisfactory design; the denominator that makes it possible to assemble good furniture of nearly all periods in a room, and good buildings of widely varying periods and individualities in a street.

Catherine and Harold Sleeper

*(In "Highlights of South American
Trek, 1954")*

Hardware, at many points, became the topic of our conversation.

Our hardware manufacturers have quite a lot to learn, and they should start traveling.

Charles Luckman

(From *The New Yorker's "The Talk of the Town,"* August 28, 1954)

I am firm in my belief that architecture is a business, and not an art . . . I handle the programming of a job. I organize it. What is the problem? What is the client trying to achieve? If we do a project that is mostly engineering, I staff it with engineers. If it is mostly architectural, I staff it with architects.

George Nelson

(In *"Good Design: What is it for?"*, Interiors, July 1954)

Let us say that the "need" in question concerns a vessel to hold liquids. The response to the need—a designed and manufactured object—may be a perfectly adequate container with no esthetic interest, or it may be a thing preserved through the ages as an incomparable work of art. In other words, functional sufficiency is no guarantee whatever of good design—it is merely the floor below which a design cannot go without failing to serve its purpose.

Books & Bulletins

THE A.I.A. STANDARD CONTRACT FORMS AND THE LAW. By William Stanley Parker, F.A.I.A., and Faneuil Adams, LL.B. 160 pp. 8 $\frac{3}{8}$ " x 10 $\frac{3}{4}$ ". Boston: 1954: Little, Brown & Company. \$7.50

The question is often asked, "What does an architect do to earn his fee?"

A reading of this book, written by The Institute's authority on Documents and by a distinguished Boston lawyer, will answer that question, for it shows, in great detail, the work an architect does above and beyond the making of plans and specifications. The architect is not merely the designer

of a structural form, but he is the designer of a harmonious business relationship, which this book describes in a step-by-step discussion of the contacts an architect has to have with the work, his client, and the men who erect the structure.

While a lawyer does not become part of the team of Owner-Architect-Contractor, every lawyer dealing with building contracts can profitably study this book. It will tell him the meaning and application of terminology in this special contract field, and show him what the historical progression of a building job accomplishes. Every lawyer will welcome the footnote references, exactly annotated to the

point under review with actual decided cases. The book will show the lawyer the manner of employing architectural advice in framing the contract requirements for his own special needs.

This book should be required reading for architects, even those with years in the profession, and for lawyers dealing with architects or contractors, for it furnishes ready answers to many problems that arise in the execution of any architectural commission through its analysis of the Standard Documents of The American Institute of Architects.

JOHN T. CARR LOWE
Counsel to The American
Institute of Architects

THE SOCIAL FUNCTION OF ART.

By Radhakamal Mukerjee. 376 pp. 7 $\frac{1}{8}$ " x 9". New York: 1954: Philosophical Library, Inc. \$10

The author is Professor and Head of the Department of Economics and Sociology of Lucknow University, India. The book is the outcome of a series of lectures at the Faculty of Arts, University of Lucknow.

NORMANDY DIARY. By Lord Methuen. 400 pp. 8 $\frac{1}{2}$ " x 11". New York: 1954: British Book Centre, Inc. \$12.50

Lord Methuen, son of the Field Marshal, was an officer in the

Army Group, A.E.F., in charge of monuments, fine arts and archives. The book and its illustrations contain material that formed the basis of official reports on the condition, saving, and restoration of treasured monuments in Normandy.

A HISTORY OF THE SCHOOL OF ARCHITECTURE, COLUMBIA UNIVERSITY. By Theodor K. Rohdenburg. 124 pp. 6 $\frac{5}{8}$ " x 9 $\frac{3}{4}$ ". New York: 1954: Columbia Univ. Press. \$2.50

Professor Rohdenburg has rendered the profession a valuable service in recording the history of Columbia University's School of Architecture from 1881 to date, aided by the memories of many early graduates still in active practice.

MANUAL ON BOY'S CLUB BUILDING, PLANNING AND CONSTRUCTION. By Building Service, Boys' Clubs of America. 40 pp. 6" x 9". New York: 1954: Boys' Clubs of America, 381 Fourth Ave., New York 16, N. Y. \$1

The Director of Building Service for the Boys' Clubs of America has here set down the practical requirements which have developed through years of study and research by members of the national staff. The handbook is certainly a "must" for any architect doing a Boy's Club building.

A BIOGRAPHICAL DICTIONARY OF ENGLISH ARCHITECTS, 1660-1840. By H. M. Colvin. 836 pp. 5¾" x 8¾". Cambridge: 1954: Harvard Univ. Press. \$12.50

A scholarly work, much needed, for it fills a vacant space in architectural history. The dates 1660-1840 are arbitrary, but the former corresponds with the Restoration, and the latter date saw the final extinction of the Regency style. Mr. Colvin, who is a historian and a Fellow of St. John's College, Oxford, acknowledges the great help of John Summerson, present Curator of Sir John Soane's Museum. The amount of research involved, relating to forgotten authorships by men who did not even claim the title of architect, is staggering, particularly when the author adds to the biographical data complete lists of the architects' works. There are indices of persons and places, and introductory chapters on the

practice of architecture, the building trades, and the architectural profession.

QUALITY BUDGET HOUSES. By Katherine Morrow Ford and Thomas H. Creighton. 224 pp. 8½" x 10¼". New York: 1954: Reinhold Publishing Corp. \$4.95

A selection of contemporary houses, ranging broadly in cost and location, with pertinent facts about each of the hundred examples.

ART UNDER A DICTATORSHIP. By Hellmut Lehmann-Haupt. 316 pp. 6" x 9". New York: 1954: Oxford University Press. \$5.50

A scholarly study of the Nazi experiment by which every expression of art, no matter how small, was brought under the purpose of controlled education and propaganda. Final chapters compare the policies of the Soviet Union with the Nazi experiment.

Rome Prize Fellowships

THE AMERICAN ACADEMY IN ROME is again offering a limited number of fellowships for mature students and artists capable of doing independent work in architecture, landscape architecture, music, painting, sculpture, history of art, and classical studies.

Fellowships will be awarded on evidence of ability and achievement, and are open to citizens of the United States for one year beginning October 1, 1955, with a possibility of renewal. Research fellowships, offered in classical studies and art history, carry a

stipend of \$2,500 a year and free residence at the Academy. All other fellowships carry a stipend of \$1,250 a year, transportation from New York to Rome and return, studio space, free residence at the Academy, and an additional allowance for European travel.

Applications and submissions of work, in the form prescribed, must be received at the Academy's New York office before January 1, 1955. Requests for details should be addressed to the Executive Secretary, American Academy in Rome, 101 Park Ave., New York 17, N. Y.



Necrology

According to notices received at The Octagon
between May 21, 1954 and September 10, 1954

BENNETT, LAVERN ROY
Dearborn, Mich.
BRIMEYER, FERDINAND J.
Milwaukee, Wisc.
CANTOR, MAXWELL A.
Brooklyn, N. Y.
CLAS, RUBENS FREDERICK
Milwaukee, Wisc.
DOWLING, WILLIAM M.
New York, N. Y.
FECHHEIMER, A. LINCOLN, F.A.I.A.
Cincinnati, Ohio
FELS, EMIL
New York, N. Y.
GUTTERSON, HENRY H., F.A.I.A.
San Francisco, Calif.
HADLEY, ALBERT S.
Rochester, N. Y.
HAHN, HENRY CHARLES
New York, N. Y.
KINDIG, DEWIGHT INGHAM
Los Angeles, Calif.
KLIESE, DONALD L.
Milwaukee, Wisc.
LARKIN, JOHN VINCENT
Ithaca, N. Y.
MADDEN, THOMAS ANDREW
Harvey, Ill.
McCLENAHAN, LLOYD W.
Salt Lake City, Utah
McFADDEN, FERDINAND J.
Lorain, Ohio

MONG, GEORGE L. WALKER
Somerset, Pa.
NOYES, LAURENCE G.
New York, N. Y.
SCHUTT, BURTON ALEXANDER
Los Angeles, Calif.
SHEPARD, GEORGE F.
Milton, Mass.
SIMPSON, LUSBY
White Plains, N. Y.
SLOAN, JOHN
New York, N. Y.
SOULE, WINSOR, F.A.I.A.
Santa Barbara, Calif.
SOUTHWORTH, FREDERIC W.
Washington, D. C.
STRICKLAND, SIDNEY TALBOT
Boston, Mass.
STRINGHAM, ROLAND I.
Berkeley, Calif.
TAUCH, EDWARD REINHOLD, JR.
New York, N. Y.
THOMSON, PETER S.
Pittsburgh, Pa.
VANALEN, WILLIAM
New York, N. Y.
VICKERY, JOHN W.
Hialeah, Fla.
WALKER, FREDERICK JOSEPH
Farwood, N. J.
YOUNG, ARRIGO M.
Seattle, Wash.

OCTOBER, 1954

The Editor's Asides

THEY TELL US that every day the sun spreads over the United States more energy than man, with all his invention and industry, uses. Attempts to harness this solar energy are not impressive—a little solar battery that is only six per cent efficient in converting sunlight into electricity; a parabolic mirror that can raise temperature of sunlight to 8500°F.—but only on a spot as big as one's little fingernail; heat storage in water; a portable solar still for the recovery of drinking-water from the sea, and so on. But while available fuels are plentiful and cheap, we are not pressed. Necessity, the mother of invention, is not hurried; she is content to remain barren for a while.

THE GROWING COMPLEXITY of life is perhaps less obvious to the younger generations than to those of us who look back upon days and ways that were far less involved. Designing a house, for instance: once having learned details of the site, available utilities and client's financial resources, one was free to attempt the first sketches. Not today. Psychoanalysis of the client may not yet be an absolutely es-

sential preliminary, but it helps; paraplegics, geriatrics, and many other classifications of the genus client will claim the architect's attention. News from California tells of architectural students, under the sponsorship of the East Bay Chapter, A.I.A., and the Alameda County Heart Association, investigating the possibilities of producing houses for heart patients and other clients of restricted activities. They haven't forgotten the arthritic, have they? In a word, the architect is faced now with a large number of clients who have been told by their doctors to take it easy. And what shall we tell the young architects facing this new complication added to the endless list of considerations that must guide him in his practice?—*Take it easy?*

AS WE MAY HAVE POINTED OUT BEFORE, one of the surest and quickest ways of acquiring information is to publish a statement—any statement. As soon as the printed page reaches its readers, there starts the process of setting the writer straight. It is unquestionably one of the most effective methods of acquiring something of

an education. The beauty of it is that one can elect one's courses without restriction and without going through the basic training that a school or college would require. Just publish a statement.

Our own most recent postgraduate training has been on the subject of urban parking and how to pay for it without taxation. Our reach for information was a statement in the June Asides reciting the experience of Ames, Iowa. In 1948 the city passed a bond issue, the money from which financed the installation of parking meters, and the profits from these bought parking lots with free public service. We did not say that this was the only experience of the kind, nor that it was the first one. As a matter of fact, we didn't know.

Since then our education in urban parking has progressed—entirely by mail, and no correspondence-course fees were involved. Space limits of these little pages prevent our telling all we now know of the subject. One fact, however, can be shared: Ann Arbor, Michigan started its experiment in 1947—a year before Ames—and has parking meters earning over \$100,000 a year. The meter fees are one cent for twelve minutes and five cents an hour. With the

profits, parking lots were purchased in strategic locations on the fringe of the business districts, and one bears a three-deck garage where the citizen parks and retrieves his own car at the rate of ten cents for the first two hours, five cents for each additional two hours.

TEN YEARS AGO the Illinois Tech engineering graduate started work at his first job at an average of \$193 per month. Five years later the starting salary rose to \$282. By January of this year it hit a high of \$373. Since then the salaries have lost a bit—\$10 or so—and have apparently reached a plateau.

In branches of engineering there are variations: civil \$348, chemical \$362, mechanical \$373, metallurgical \$377, fire protection \$338, electrical \$390. The same university's architectural graduates average \$365.

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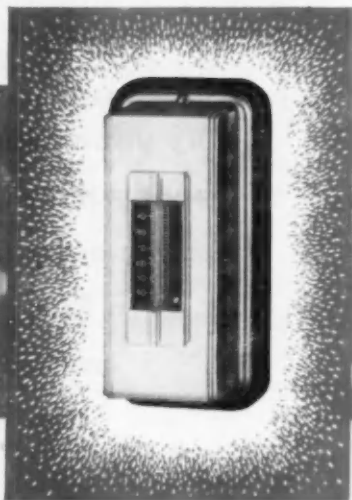
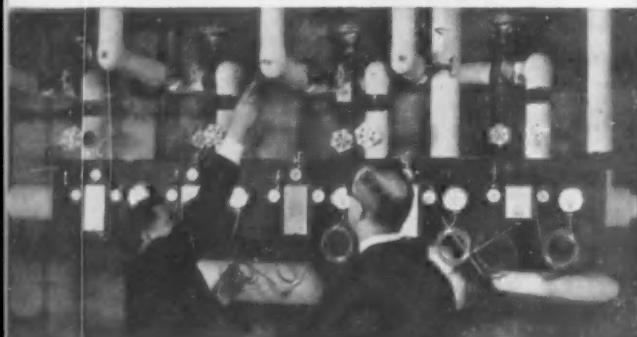


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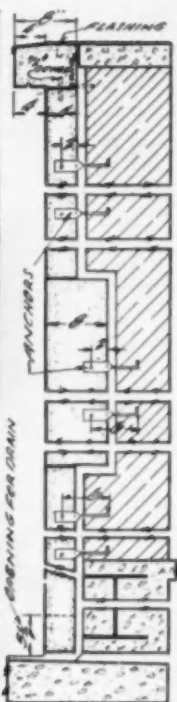
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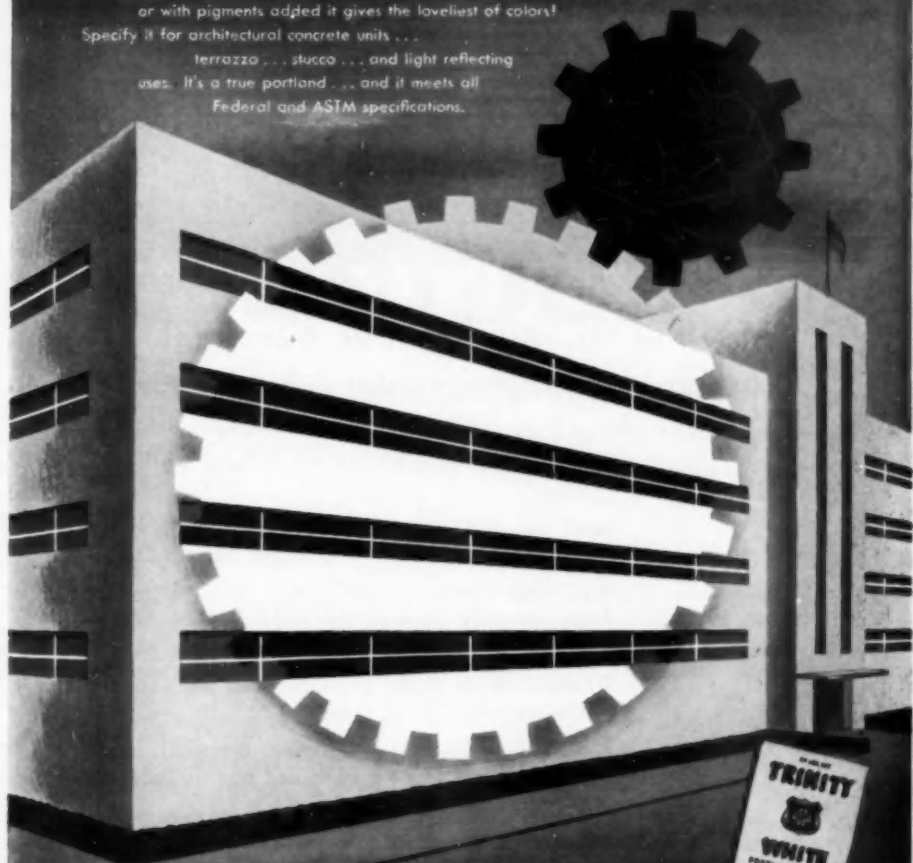
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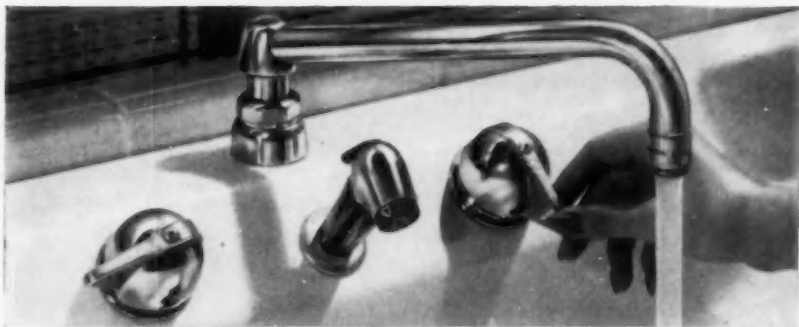
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